

Misfortune Stalks in the Suite of the Czarowitchess of Russia

The Illness of Little Alexis, Heir to the Throne, Recalls the Fact That Tragedy and Unhappiness Have Attended the Careers, Often Short, of Previous Romanoff Princes Who Have Borne His Title.

(Copyright, 1912, by the Brentwood Company.) Little Czarowitch Alexis is so attractive a boy, both in appearance and manner, that his illness is exciting a sympathetic interest even among those who profess to regard the Russian government as a tyranny tempered by assassination and Emperor Nicholas as a cruel despot. The extraordinary mystery which has been maintained in official quarters and court circles with regard to his ailment has led to the circulation of the most extravagant and improbable stories, one of which, more preposterous than the rest, but nevertheless very extensively credited in European capitals, is to the effect that while on board the imperial yacht the eight-year-old boy was subjected by nihilists to the sterilization process practiced upon habitual criminals in many states of the Union. Whatever the cause of the malady, it is now officially admitted to be of a grave character. Last week the leading court physicians summoned Germany's most eminent surgeon, Professor James Adolf Leidel, from Berlin in hot haste to Tsarskoe-Selo. This is an acknowledgment that his services are required for a very serious surgical case. The professor, who, as his name implies, is a Jew by race and creed, is at the head of the surgical division of the great General Hospital at Berlin, and is famous throughout Europe as the leading expert and operator in abdominal surgery.

reigned by virtue of the first Catherine's testament, Ivan VI by that of Anne and Peter III by nomination of Empress Elizabeth. It is almost impossible to describe the cruelties to which Czarowitch Paul was subjected by his mother, who hated him toward the latter part of her reign with such a bitter detestation that his life was in constant danger. She repeatedly sought to have him put out of the way, and left a will disinheriting him in favor of his eldest son, Alexander, who was her favorite. This document, however, was burned immediately after her death by Count Kurakin, a friend of Paul, and the latter ascended the throne.

Alexander I became Emperor without ever having been Czarowitch, that title having been conferred upon his younger brother, Constantine, as a reward for his distinguished services in the Italian campaign. Yet on the death of Alexander without male issue it was not Constantine that succeeded to the throne, but his younger brother, Nicholas I. It is said that Czarowitch Constantine's renunciation of his right of succession to the throne was due to his remorse for the part which he played in connection with the shocking, brutal assassination of his father, Emperor Paul.

AFFAIR SHROUDED IN MYSTERY.

Others assert that he had been forced to renounce his rights to the succession on contracting a morganatic marriage with a Polish countess. To this day the entire affair remains shrouded in the densest mystery, no one, save possibly some of the members of the reigning family of Russia and the keepers of the imperial archives, being cognizant of the real motives that prompted Constantine to make way for his younger brother, Nicholas. There has always been a question as to whether he did so willingly or not, for he accepted the oath of allegiance from the Council of the Empire and from the troops as sovereign after the death of Alexander I, and withdrew only when the act of renunciation which he had signed was produced by his mother. Those who declined to transfer their allegiance from Czarowitch Constantine to Nicholas were thereupon either banished to Siberia or put to death, literally by the thousand. Nicholas, in fact, may be said to have waded through a sea of blood in order to reach the throne which his elder brother had for some unknown but potent reason been forced to abandon in his favor.

It was only after Constantine's death that Nicholas I, by a ukase dated September 10, 1851, invested his son Alexander, at that time fourteen years old, with the title of Czarowitch, and although the latter lived to succeed to the throne, yet he met with the most appalling death that it is possible to conceive, the entire lower part of his body being blown to pieces by the nitroglycerine bomb of the nihilists in 1881.

His eldest son, Nicholas, was invested with the title of Czarowitch at the time of his own accession, in 1895. But the young prince died eleven years later at Nice of tuberculosis of the lungs, brought on by a blow from his younger brother, Alexander, in the chest, delivered either in the course of boxing or in some rough horseplay. Just before Czarowitch Nicholas expired at Nice, in the south of France, he placed the hand of his betrothed, Princess Dagmar of Denmark, in that of his



The Grand Duke Alexis Nicolaievitch, The Czarowitch.

brother, Alexander, entreating them to marry. Their consent to his dying request was given with manifest reluctance on either side, but to the astonishment of all, the match turned out ultimately one of the happiest of royal or imperial unions in modern times.

The eldest son of this union, the present Emperor Nicholas II, while still Czarowitch, was murdered in Japan, sustaining at the hand of his would-be assassin injuries from which he has never altogether recovered. When he succeeded to the throne in 1894 he proclaimed his second brother, Grand Duke George, as Czarowitch. But ere long Czarowitch George was overtaken by the same malady as that to which his father's elder brother, Nicholas, had succumbed—namely, tuberculosis of the lungs—and, as in the former

case, the ailment was described as resulting either from a blow in the chest received when boxing or through a fall sustained in horseplay.

It was only by withdrawing to Abastumani, a quiet and remote thermal resort in the Caucasus, that Prince George was able to linger on for another six years, and thanks to this retirement, so great that but few of his compatriots knew him by sight, and to his having offended the Emperor by a mesalliance with the daughter of a petty noble of the district, the latter portion of his career was shrouded in almost as much gloom as that of Czarowitch Constantine. While bicycling unattended along a country road in the neighborhood of Abastumani he suddenly struck a blood vessel, fell by the roadside and breathed his last with his head resting

on the lap of an old peasant woman, who had found him dying there, and who was the only witness of his demise.

Emperor Nicholas has another brother, Grand Duke Michael. But while on George's death he assumed the rank and the role of heir to the throne, he absolutely declined the title of Czarowitch as unlucky.

Although eight years have elapsed since little Grand Duke Alexis appeared upon the scene, the eagerness, not to say anxiety, with which his birth was awaited must be still fresh in the memory of the readers of The Tribune. There had been so many previous disappointments that the Czarina had almost despaired of ever presenting her husband and his people with an heir to the throne. In fact, the long delay—ten whole years—which inter-

The Welfare of the Muscovite Nation and the Carrying Into Effect of Scheduled Reforms Depend Largely, Says Ex-Attache, Upon This Lad's Life. Question of an Heir if He Should Die Is Vexatious.

vened between her marriage and the advent of the little fellow led to the popular superstition, diligently spread by the foes of the dynasty, that she was too unlucky to ever have a son; and this, weighing upon her, originated the melancholia from which she has since periodically suffered.

His birth failed to cure her. For ever since she has been tormented with fears about his welfare—fears based on the tragic fate that has overtaken so many Czarowitchs, and justified in a measure by the frightful assassination of her brother-in-law, Grand Duke Sergius, and of many of her husband's Cabinet ministers, generals and high officials, some of the murders actually taking place in her presence. Conspiracy after conspiracy against the life of her husband, of her daughters, and especially that of her little boy, have been discovered and frustrated, sometimes only in the most amazingly providential manner and in the very nick of time. The realization that those whom she loved best in the world were dogged at every step by danger, which is even a menace to slumber, and pursued relentlessly at home and abroad, preyed upon her to such an extent that it has wrecked her health; and since the injury sustained by her little boy—for injury it is, since it is officially recognized to be a grave surgical case—her condition of mind and health has become pitiful.

But it is not alone the affliction of the stricken parents that is involved in the illness of the Czarowitch, but likewise the welfare of the nation, which depends to a great extent upon the lad's life. No matter what may be charged against Emperor Nicholas by his foes and critics, history, less prejudiced, will record of him that he was the first of the occupants of the Muscovite throne to endow his people with a constitutional form of government.

THE COURAGE OF THE CZAR.

He instituted these reforms in the face of the most intense opposition, not only on the part of the clergy, of the territorial aristocracy and of that all-powerful bureaucracy which has been the bane and blight of Russia for two centuries, but likewise against the wishes of most of the members of the reigning house, who objected to his alienating any of the time-honored prerogatives of the crown. As long as he remained without a direct heir and his brother Michael filled the position of heir-apparent, the officials upon whom he was obliged to depend for the execution of his liberal measures were reluctant to obey, even when they were in sympathy with his ideas, fearing that by identifying themselves therewith they would incur the displeasure of his successor. It was only when a son was born and that an assurance was thus given to them that there would be a continuity of his policy in the event of his death and that it would be carried on by his widow as a sacred duty of the minority of his boy that any honest endeavor was made by the bureaucracy to fulfill his behests and to carry out his views. It will be noted that all the liberal measures which he had at heart, and some of which he decreed twelve or fourteen years ago, have become a reality only since the birth of his son. Should the child's present illness terminate fatally the conditions which prevailed prior to its birth will be to a certain degree revived. True, the pop-

ular institution which Nicholas II has created cannot be abolished. But there will be the same reluctance as formerly on the part of Muscovite officialdom to carry out his ideas, lest such a course should militate against them with his successor and thus ruin the careers of its members.

The question naturally arises, who will be the real heir to the throne in the event of the little Czarowitch succumbing to his malady. The Emperor's only surviving brother, Grand Duke Michael, like Czarowitch Constantine Paulovitch, contracted a mesalliance of so objectionable a character as to have alienated him to a great extent not only from his brother, the Czar, but even from his mother, whose favorite he formerly was. It is added that he entertains the most insuperable objection to ever assuming the heavy burden of the responsibility of sovereignty, and that he is not only unwilling but anxious to waive his rights to the throne.

After him next in line comes his first cousin, Grand Duke Cyril Vladimirovitch, who was serving on board Admiral Makarov's flagship, the "Petrovavlovsk," when it was sunk by a Japanese mine off the entrance to Port Arthur at the outset of the Russo-Japanese War. Of the crew and officers, numbering over seven hundred men, he was one of the two dozen who escaped. Whether he will be allowed to take possession of the throne is another question. For, in the first place, the late Emperor Alexander III endeavored to eliminate the Vladimirs and their sons from the succession to the crown, owing to the refusal until a couple of years or so ago of the widowed Grand Duchess Vladimir to become a convert from Lutheranism to the national Church of Russia. There is another objection, and this one raised by the present Czar and by the clergy. Divorce is frowned upon by the Russian Church almost as severely as by the Roman Catholic Church.

DEFYING CHURCH AND THRONE.

Now, the Grand Duke Cyril married in defiance of the Emperor's orders a princess who was not only the divorced wife of the reigning Grand Duke of Hesse, but also a first cousin of her present husband; that is to say, within those degrees of consanguinity that are sternly forbidden by the Greek rite. The Emperor of Russia is not only the temporal ruler of his people, but likewise the supreme pontiff of their national Church. He possesses, through consecration at the time of his coronation, ecclesiastical and even sacerdotal attributes. The fact that Grand Duke Cyril should have violated the laws of the Church by marrying a first cousin and a divorcee, is held by many in Russia and abroad to disqualify him from the spiritual sovereignty of the Church of Russia, which is bound up in an altogether indissoluble fashion with the temporal monarchy. He has no sons, and his two younger brothers, Boris and Andrew, are in the worst possible graces of the Czar by reason of their private life and numerous escapades, his displeasure causing them to reside almost wholly abroad. In fact, by many, young Grand Duke Demetrius Paulovitch, the son of Grand Duke Paul by his marriage with the late Princess Alexandra of Greece, is looked upon as destined, in the event of the failure of male issue of the Czar, to be his successor on the throne of Peter the Great.

Musical Notes and Comment--Continued from the Second Page

thusiastic applause. The reception that followed the concert and which was a great success was under the management of Messrs. M. Hartig and O. Ullrich. Professor F. Graumann may well be congratulated on the excellent showing of his pupils.

Hans Merx, the German lieder singer, has returned to New York from a successful tour in Germany, where he went to introduce to his native country German lieder by American composers. The songs he selected were written by men whom Mr. Merx knew and were tested in recital in America by him last year. Mr. Merx is a specialist in the field of lieder, and he appreciated the intrinsic worth of a large amount of material that was not, to his mind, receiving due recognition even in the cities in which the composers lived. In his concert this season Mr. Merx will feature songs of this character, and hopes to awaken a large appreciation for them. Hans Kronold, Eugene Hille, Arthur Claassen and C. E. Le Massena are the four composers to whom Mr. Merx has given his attention thus far.

Clarence Adler, concert pianist and instructor, who has a studio at Aeolian Hall, finds time to travel and do extensive concert work in addition to his duties as an instructor. Last Thursday evening he left here for an eight-day concert trip in Ohio and Indiana, returning in time to assist the Kniesel Quartet at their concert at Providence on December 2.

William J. Kraft, Mus. Bac., F. A. G. O., will give an organ recital next Wednesday at 5:15 p. m. at the Church of the Saviour, Pierrepont street, Brooklyn. He will be assisted by Mrs. Bessie Clark Branton, soprano. The public is invited.

Arthur Mayer, the popular young barytone, who has been meeting with success at the Sunday concerts at the Irving Place Theatre, will be heard in two groups of German and English songs at the concert to be given by the Bel-Canto Club next Wednesday at the Hotel Marlborough.

Miss Amy Grant's opera recitals on Sunday still continue to be well attended. Last Sunday "Walkure" was given and greatly enjoyed by the audience, who gave Miss Grant a most cordial reception. To-day at 3:30 p. m. "Siegfried" will be produced at her studio, No. 78 West 55th street. Miss Dorothy Berliner will be the pianist.

William C. Carl will give the 16th free organ concert in the Old First Presbyterian Church, Fifth avenue and 12th street, to-morrow evening at 8:15 o'clock, assisted by Andrea Sarto (lately of the Metropolitan Opera House), and Christian Krjens, the Dutch violinist. Dr. Carl will play a request programme, including a Mercedesus Concert Symphonies, composed especially for this concert and dedicated to him by Chris-

tian Krjens. The concert is free to the public, no tickets required.

Miss Loretta De Lone, harpist, of No. 434 Fifth avenue, has returned from a successful recital tour, having given programmes, consisting of harp solos, songs and readings with harp accompaniment, in Philadelphia, Washington and West Virginia. Miss De Lone will give a programme this evening at the Manhattanville Academy, where she has been in charge of the harp department for the last three years.

The American Opera Society, organized for the purpose of establishing grand opera in English in New York, will hold its regular meetings in the Hotel Majestic, Central Park West. The general director and president of the society is Professor Bertrand de Berny; Dr. Frank E. Miller, honorary president; William F. Marreford, first vice-president and treasurer; and Gustave J. Roth, secretary. The opera society will hold its first concert next Sunday. Any one interested and wishing information is asked to correspond with Professor B. de Berny, No. 38 West 72d street, New York.

A chamber music concert for "the advancement and appreciation of musical art" was given by W. J. Kitchener's mandolin quartet at Carnegie Hall on last Tuesday evening. Julia Greiner, a member of the quartet, played a mandolin solo "Acacia," by Mader, which made a deep impression, resulting in deserved applause. The feature of the evening's entertainment was playing of the guitar solo by W. J. Kitchener. The other members of the quartet are Mary C. Thorndike, mandola, and Louise Clemenson, modern lute.

Mme. Esperanza Garrigue's pupils who sang at the Cameo Club on November 21, at the Waldorf Astoria, were: Miss Helen Aze Brown, who favored with French songs of Bachelet and Widor; and Enrico Alessandri, a lyric tenor, who sang "Celeste Aida." Mme. Garrigue was complimented upon the vocalization and interpretation of the young artists. At the close of the programme the audience was treated to the duo from first act of "Faust," sung by Alessandro and Robert Cavendish, basses of the Garrigue grand opera quartet. The tribute paid to Enrico Alessandri at the Stamford Methodist Church was read to the Cameo Club from the Sunday Tribune of November 17.

AT MUSIC STUDIOS.

Louise Jenkins, pupil of Theodora Irvine, dramatic reader, of Carnegie Hall, was the leading attraction at the concert given by the Orpheus Musical Society, of Dumont, N. J., last Friday.

Theodore Van York, tenor and vocal teacher, of No. 434 Fifth avenue, announces that his talented pupil, Mary Billings Green, soprano, has been chosen

to fill the solo position at the Fourth Church, of Hartford, Conn., of which Ralph L. Baldwin is the organist and conductor. Many singers from New York and Boston competed for this important position, and the selection of Mrs. Green reflects credit upon both herself and her teacher.

Miss Beatrice Wainwright, soprano and teacher, of No. 210 West 107th street, sang with success at a concert at Katonah, N. Y., on Friday, November 15. Miss Wainwright has among them many promising voices that will be heard from the near future. She will continue her pupils' musicals as usual during the season.

A song recital by Mrs. S. M. Hammett, a sixty-one year old pupil of Mme. Haggerty-Snell, took place at Claremont Hall, No. 281 Broadway, on the evening of November 19. In speaking of Mrs. Hammett's singing, one who heard her says: "Her singing was a surprise and a revelation, showing a most beautiful voice, fresh and youthful. The singer herself is a wonder, looking not over thirty years, but above all was the method that could teach even a thirty-year-old beginner to get such beautiful tones." Mrs. Hammett was assisted by Miss Barber Derby, from Virginia, who is studying with Joseph, whose playing showed temperance and ability, and was greatly enjoyed. Miss Birch Ostrander rendered valuable assistance as accompanist.

Mr. Jean Paul Kursteiner, the composer, teacher and pianist, whose residence studio is at the Narragansett, Broadway and 9th street, has just finished three new compositions—one song for contralto, "Only a Day for Tears," Op. 29, No. 2, and two piano solo, Second Melody in G and Valse in C. They will be published shortly.

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory, No. 42 West 76th street, recently returned from a professional trip to the western part of Pennsylvania, visiting some of the large schools where her method of piano instruction is employed. In response to a request for a recital by a Virgil pupil, Mrs. Virgil telegraphed to her school in New York to send on her thirteen-year-old pupil, Lucille Oliver. She arrived the next day, and the same evening played a difficult programme entirely from memory. The audience was highly delighted, which pleasure was shown by loud and frequent applause.

Willis E. Bacheller, whose specialty is voice placing and development according to the Italian method, gave an hour of music yesterday at her studio, No. 22 East 23d street. She will repeat it on the morning of December 4 between the hours of 11 and 12.

Edmund A. Jahn, basso soloist of the St. Nicholas Collegiate Church, has opened a studio at No. 122 Carnegie Hall, where he will accept a limited number of

pupils on Monday and Thursday afternoons. On other days arrangements can be made at his residence studio, No. 601 West 142d street. Mr. Jahn, who specializes on voice production, has made a success as a concert singer. He states that it is absolutely necessary and essential for a teacher to be able to sing well and to do himself all that he claims he can impart to others.

Professor Ehrlich, of No. 519 West 138th street, well known as a flutist and teacher of that instrument, has recently composed a new flute method, which those interested would do well to investigate. Its object is set forth in its title, "Diatonic and Chromatic Exercises for the Flute." "Daily exercises for amateur and professional flutists" to acquire a good embouchure, an assured tone and



EUGENE YSAIE at CARNEGIE HALL. Photo © by Mishkin Studio.

reliable technique. Best studies for easily mastering and playing the high tones. To any one whose embouchure is not all that is to be desired or whose technique requires improvement, Professor Ehrlich recommends these new studies. The effect of the studies in question is almost immediate, a marked progress in tone and technique being noticeable after a short period of practice.

THE TRAINED EAR IN MUSIC

Untutored Listener, Ricardo Martin Says, Has Greatest Thrill

Is music sweeter to the untutored listener than to the highly educated? The question was put to five distinguished musicians in this city and the majority answered affirmatively. One of this trio, Ricardo Martin, tenor of the Metropolitan Opera Company, declared with positiveness that the untutored musical person can listen longer and with much greater enjoyment than the trained artist. To this end he made the following statement:

"It is not the conservatory professor, nor the orchestra player, nor the professional soloist who most enjoys listening to good music. The casual student and the untutored listener receive the greatest thrill. The more a man knows about music, the less, as a rule, he enjoys the musical product of others. I am not speaking for myself, for I take great pleasure in hearing all kinds, and seldom weary of the best."

"An expert harmonist and composer with whom I am acquainted enjoys music for its structural beauty and cleverness, but is seldom, if ever, thrilled by it. A banker, on the other hand, who, as the saying goes, doesn't know one note from another and cannot sing in tune, goes into raptures over opera and listens to chamber music with unflagging attention."

"There are many different phases of appreciation and skill in music and many contradictory elements. What one person has the other lacks, yet both are devoted worshippers of the art."

"In fact, musical appreciation, capacity or talent is never found alike in two people. Whereas the love of the learned is indisputably deeper, the aesthetic taste of the undeveloped musical ear is often more fully awake; it hears and, without understanding, detects no blench."

"It is argued that education is necessary to the proper appreciation of such classics as those of Beethoven, Mendelssohn, Schumann, Liszt and Brahms, and this, of course, is true; but it does not contradict the assertion that music as most commonly heard is enjoyed more by the masses than by the skilled artists who are found in every audience. A poor composition may delight all but the student of theory, the individual who fathoms music to its ultimate symbolic value."

"It has often been observed that the opera singers are infrequently seen in opera audiences, that the soloists of concert and oratorio are unwilling to buy tickets to hear their competitors. When questioned as to their indifference, which has been the subject of much criticism, they reply that they welcome a respite from the musical atmosphere."

"Most of these artists instinctively dread dulling their perceptions by a continued overdose of music. Its expression is their work and a consciousness of the responsibilities of the soloist visits them whenever they listen to one of their number, regardless of the beauty of the utterance or the momentary distraction of the rendering. In short, they seek real diversion and a changed atmosphere, so that they may renew their labors fresh and enthusiastic."

"Musicians are better listeners, in one sense, at a concert, for theirs are not mere vague impressions. Analysis keeps them awake, but it does not hold that

the best listener is always the most delighted listener.

"Dramatic critics generally do not become totally absorbed in the most engaging play, but are mentally employed making comparisons of one kind or another. Their enjoyment, while based on a complete enlightenment, does not compare with the thrilled concentration of the average theatregoer, who is quickly made captive by the plot or story of the play. The same principle applies in music, and the state of mind of the cultured musician attending a performance is analogous to that of the dramatic critic."

"There are many estimable soloists who take little or no interest in hearing other artists, and have to be literally dragged to the finest operatic performances. They love to make music, but seemingly care little to hear it."

THE EVANGELISTS' EYES.

A clergyman tells of a bishop who, when a new church in his diocese was to be consecrated, received many letters complaining that the architect had disfigured the interior with useless decoration. The bishop decided to make an inspection of the new building, and accordingly summoned the architect to meet him there. The bishop could find nothing wrong until, just as he reached the chancel, he chanced to catch sight of four wooden images apparently guarding the pulpit. "What do those figures represent?" he asked. "The four evangelists," they appear to be asleep." "Do you think so?" "I certainly do." Whereupon the architect called out to a man who was at work on one of the pews: "Henry, bring your chisel and open the eyes of the evangelists."—Dundee Advertiser.

UNFORTUNATE INTERRUPTION.

The ladies had retired to the drawing room, and the gentlemen, left to their coffee and cigars, were discussing the respective charms of English and foreign beauties.

"Well," said the host, after most of the guests had aired their views, "I will say this: I have kissed the wilting French girl, the dainty Japanese, the dark-eyed Italian maiden, the lively American miss, and Spanish, Italian and Portuguese girls, but my wife's lips are sweetest of all."

Then a bronzed young suitor called out from the other end of the table: "By gad, and that's a fact, sir!"—Tit-Bits.

EQUAL TO THE OCCASION.

The Visitor—You have a very fine view here, my friend.

The Guide—Aye; we can sometimes see a long way.

The Visitor (facetiously)—Ah, I suppose you can see America when it's clear?

The Guide—Further than that.

The Visitor—Ah, is that so?

The Guide—Yes; if you will wait a while you'll see to the moon.—Sketch.